

The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*
DEBORAH F. RUTTER, *President*

TERRACE THEATER

Saturday Evening, November 28, 2015, at 7:00

Sunday Afternoon, November 29, 2015, at 2:00

Ryan Brown, *Conductor and Artistic Director*

OPERA *Lafayette*

presents

Catone in Utica

(1737)

Music by Antonio Vivaldi

Libretto by Pietro Metastasio

Opera sung in Italian with English supertitles
Edition by arrangement with Bote & Bock Berlin and
Boosey & Hawkes, Inc.

This performance is approximately two hours with one 15-minute intermission.

Opera Lafayette is funded in part by the
DC Commission on the Arts and Humanities,
an agency funded in part by the National Endowment for the Arts.
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Patrons are requested to turn off cell phones and other electronic devices during performances.
The taking of photographs and the use of recording equipment are not allowed in this auditorium.



Letter from the Artistic Director

Dear Friends,

Our 21st season takes us in new directions with a Vivaldi opera, a 19th-century *opéra-comique* by Chabrier, and a program devoted to opera performed during the French Revolution.

We are delighted to present Vivaldi's *Catone in Utica* in performances inspired by the production from the 2015 Glimmerglass Festival, adapted to our more intimate stages and with several new cast members. It is a work of powerful emotional intensity and intriguing variety, set within the conventions of *opera seria* established by the great librettist Metastasio, in which the personal and the political clash in familiar but disturbing ways.

We invite you to join us this season for three exciting explorations of opera's rich historical repertoire, and we thank you for your consideration and support.

Ryan Brown

Coming Next

Chabrier's *Une Éducation Manquée*

February 2, 2016, at 7:00 p.m.: Terrace Theater at the Kennedy Center

February 3, 2016, at 7:00 p.m.: Terrace Theater at the Kennedy Center

Fresh from their nuptials, a young couple discovers they are woefully ill-prepared for the finer points of their wedding night. Bewilderment reigns as the groom seeks advice from his former teacher.

This charming 19th-century *opéra-comique* invites the audience back to the carefree days of adolescent love, when life's greatest challenge was how to ignite a romance. Highlighting the return of Bernard Deletré, director of 2013's *Lalla Roukh* ("graceful and witty," *The New York Times*), and costumes by Bessie-nominated designer Patricia Forelle, this production features a mesmerizing cast and the addition of rarely performed songs by Chabrier.

Cast:

Amel Brahim Djelloul, *Gontran*

Dominique Côté, *Pausanias*

Sophie Junker, *Hélène*

Jeffery Watson, *piano*





Cast

Thomas Michael Allen.....*Catone*
 John Holiday*Cesare*
 Anna Reinhold*Marzia*
 Julia Dawson*Emilia*
 Eric Jurenas*Fulvio*
 Marguerite Krull.....*Arbace*

Andrew Appel.....*Harpichord*
 Loretta O'Sullivan*Cello*
 Michael Leopold.....*Theorbo and Guitar*

Artistic Team

Ryan Brown.....*Conductor*
 Tazewell Thompson*Director*
 Amith Chandrashaker*Lighting Designer*
 Sara Jean Tosetti*Costume Consultant*
 Projected titles design by Kelley Rourke, originally for the Glimmerglass Festival.

The Opera Lafayette Orchestra

Violins

Claire Jolivet**
 Nina Falk
 Elizabeth Field
 June Huang
 Gesa Kordes
 Leslie Nero
 Anca Nicolau
 Christof Richter*
 Theresa Salomon

Violas

Jessica Troy*
 C. Ann Loud

Violoncelli

Loretta O'Sullivan*
 Alice Robbins
 NJ Snider

Bass

John Feeney

Bassoon

Anna Marsh

Oboe

Margaret Owens

Horns

Todd Williams*
 Linda Dempf

Trumpets

John Thiessen*
 Dennis Ferry

Percussion

Michelle Humphreys

Harpichord

Andrew Appel

Theorbo

Michael Leopold

**Concertmaster

*Principal



Synopsis

Courtesy of the Glimmerglass Festival

Cato is the only Roman senator who resists the rule of the increasingly powerful Caesar. When Caesar defeats Pompey, Cato flees to the deserts of North Africa, along with his daughter, Marzia, and Pompey's widow, Emilia, who is seeking to avenge Pompey's death.

Cato has promised his daughter's hand to Arbace, Prince of Numidia, who stands with him against Caesar. Caesar sends his lieutenant, Fulvio, to ask Cato to meet with him; when Cato refuses, Caesar is infuriated. Marzia, in love with Caesar but loyal to her father, tells Caesar to be patient. Meanwhile, Fulvio is torn between his devotion to Caesar and his love for Emilia, who is determined to kill Caesar.

Caesar attempts to reach an agreement with Cato, who rejects every offer. Marzia tries to restore peace between her lover and her father, but Cato demands war. When Arbace presses Marzia to marry him, Marzia confesses her love for Caesar; Cato responds violently.

Emilia makes plans to kill Caesar and feigns to confide in Fulvio, knowing he will advise Caesar of the plot. As Caesar attempts to flee, he is surprised by Emilia. But before she can kill him, Cato appears and upbraids her for her treachery. Cato suggests that he and Caesar settle the matter between them with a duel. Emilia announces that the city is under attack; Cato, who has devoted his life to the Roman Republic, is defeated.

Notes from the Artistic Director

Program materials courtesy of The Glimmerglass Festival

A conversation with Ryan Brown

Antonio Vivaldi was a celebrated composer and producer of *opera seria*; he claimed responsibility for nearly 100 works for the stage. He wrote *Cato in Utica*, to a libretto by Mestastasio, toward the end of his career, nearly a quarter century after his first opera, *Ottone in villa*, premiered. Sadly, much of his work for the stage has been lost; scarcely twenty complete scores survive.

What can you tell us about Vivaldi's work for the stage?

Though we know Vivaldi best as a violinist, *Cato in Utica* shows him to be a wonderful dramatist as well, and it's interesting to see how he uses his great knowledge of string color, figuration and articulation to serve the drama. Examples are his deft use of color to suggest the caressing of a soft breeze on the cheek in Caesar's "Sei mai senti spirati sul volto," his use of figuration between the vocal and string lines to mirror the tumult of crashing waves in Emilia's "Come invano il mare irato," and the hammered staccato

accents which underscore Cato's anger in "Dovea svenarti allora."

What can you tell us about Vivaldi's use of the orchestra?

As the examples above suggest, Vivaldi's orchestra is dependent on the virtuosity of the string section—a virtuosity that requires a wide palette of color as much as nimble dexterity. That said, trumpets also play a crucial role in establishing the military imagery of Caesar's "Se in campo armato," horns underline the metaphor of the hunt in Emilia's "Nella foresta leone invite," and oboes help underscore the pastoral imagery of Arbace's "S'andra senza pastore."

In *opera seria*, the composer leaves only the most minimal roadmap for recitative (the simpler, conversational sections that move the plot forward); the "figured bass" line is similar to the "lead sheet" that jazz musician might use.

How do you work with the singers, the players and the director to realize the



recitatives? Which decisions are made in advance, and which do you leave for the rehearsal room?

The role of the continuo section in supporting the singers' recitatives cannot be overestimated. The continuo section members (in our case, a harpsichord, cello, and theorbo) must know the text inside out to be able to, so to speak, "plan the improvisation" necessary to help characterize the singers' words. The singers, in order to be truly effective in these sections, must think of themselves as declamatory actors first, and vocalists only secondarily. We all come prepared with our ideas about the text and its musical underlay, but making this magic can happen only when we are all in the room together with the director!

***Opera seria* arias are virtuoso showpieces, meant to showcase not only a singer's technical prowess but also his or her expressive capabilities.**

What is the role of ornamentation in Vivaldi's arias? What do we know about the ornamentation used by Vivaldi's singers?

Most *opera seria* arias have an A-B-A form, and it was typical for singers to improvise a more florid version for the melody in the repeat of the "A" section. Ornamentation is a lost art only slowly being reclaimed by certain extraordinary artists who are completely at home with the style. The rest of us mortals rely on painstakingly planning out what we'll do, or using the written-out improvisations of an experienced editor like Alessandro Ciccolini, who partnered with Alan Curtis to create the edition we'll be using. That said, I think many people today exaggerate the importance of ornamentation in an effective performance, rather than focusing on the kind of vocal virtuosity that is required to express the many emotions inherent in what Vivaldi did write down. One of Vivaldi's own favorite singers was Anna Giro, who apparently didn't have much in the way of coloratura abilities. In the arias written for the role she took (Marzia), we'll find razzle-dazzle in the violins ("Se parto") and very interesting voice leading in the middle string voices ("Il povero mio core"). In the latter, one can imagine that it was possible for the vocalist to move the audience to tears without adding a single note!

Notes from Director Tazewell Thompson

Program materials courtesy of The Glimmerglass Festival

Caesar, Cicero, and Pompey: Two millennia later they still command our attention as historical giants for the pivotal roles they played in the great story that is the ancient Roman Empire. They are seared into our collective mind, carved in stone—such were their dynamic, colossal, very public, visceral feats.

Ironic and telling, then, that it is their contemporary, Cato, who most captures our imaginations, our intellects, and our hearts. It wasn't what he did or accomplished so much as what he stood for, what he believed in and how he lived his life. He lived and died for an idea, an ideal really, a dream even. It is this that has so moved and inspired centuries of thinkers, poets, composers, writers, theologians, philosophers, politicians, and revolutionaries (of every stripe). Ultimately, it was not the heroic

deeds of his warrior contemporaries but his uncompromising stand for an idea—liberty and republicanism against tyranny and authoritarianism—that proved mightier than their swords.

His story, his history is more powerful, more lasting, precisely because it moves us; it appeals to our hearts and souls and our humanity. Yet Cato—the Champion of Liberty, the Pagan Saint of Lost Causes, the Martyr for the Republic—was also very much a difficult and deeply flawed man.

Cato's story, and the story of the Roman Republic in its final demise, resonates powerfully for our time. Cato was born into a Rome rife with corruption, accumulated debts from foreign wars, terrorism, huge inequality between the rich and poor, and a





Notes from Director Tazewell Thompson

general breakdown of civic and social mores. The Roman Senate faced with these enormous threats was filled with corrupt, bribe-seeking politicians, sex scandals, and obstructionist extremists and bought and sold elections. In this mix, Cato himself could obstruct with the best of them. Indeed, he could pontificate on the Senate floor for endless hours—the original filibuster.

But politics is the art of compromise, and if Cato hoped for a political solution to save his beloved Republic, he failed miserably, refusing at every opportunity to strike deals with his adversaries and at the same time alienating his allies. And here is the final irony: Cato, who fought so valiantly to save the Roman Republic, was a key protagonist in its demise.

Ironic, too, that it was his major adversary, Caesar, who unwittingly provided Cato with the platform, the stage, upon which to give his final performance, an act that would launch him into iconic, mythic history and, in the process, preserve his idea—liberty and republicanism—for all time. Caesar's defeat of Pompey at Pharsalus and Scipio at Thapsus meant the end of the Roman Republic. Cato, refusing to live under a dictator, committed suicide in the North African town of Utica. Now and for all time, he would be known as Cato, the Martyr to the Republican Cause.

This epic story of flesh and blood, friend and foe, right and might, loyalty and betrayal, intrigues and conspiracies, love and hate, life and death—this is the very stuff of opera.

About the Edition

The great librettist Metastasio wrote *Catone in Utica* to be set by composer Leonardo Vinci in 1728, it was later taken up by several other composers. Initially, Metastasio's dramatization called for Cato to commit suicide on stage, but audience reaction at the premiere of Vinci's opera forced Metastasio to contrive a more hopeful ending for later settings. Although Metastasio's complete libretto—with both endings—has survived, we only have the music Vivaldi wrote for the second and third acts. Vivaldi's version takes considerable liberties with Metastasio's libretto.

In considering how to proceed, the creative team felt that the small amount of truly essential information contained in Act I could be conveyed with a few simple gestures. Though modern reconstructions of Act I have been created and recorded

by Malgoire and Ciccolini, we chose to present only the music Vivaldi wrote specifically for Metastasio's text—that is, Acts II and III, in a critical edition by Alan Curtis. In a residency at Rutgers University, Opera Lafayette and the university's music department explored various approaches to the ending of *Catone in Utica*; Rutgers students performed Vinci's version, and Opera Lafayette presented both Glimmerglass' replacement of Vivaldi's final scene with a tragic pantomime based on Metastasio's first libretto, as well as Vivaldi's own denouement. In Vivaldi's version, Cato leaves the stage in anger and defeat, his fate unclear. Caesar, whose portrayal throughout the opera has been sympathetic, is honorable in victory, and, while cursed by Emilia, he remains on stage to sing a final chorus of reconciliation with Marzia, Arbace, and Fulvio.



Meet the Artists

Opera Lafayette is an American period-instrument ensemble that specializes in French repertoire, rediscovers masterpieces, and creates a recorded legacy of its work. Founded in 1995 in Washington, D.C. by Artistic Director Ryan Brown, Opera Lafayette has earned critical acclaim and a loyal following for its performances and recordings with international singers renowned for their interpretations of baroque and classical operas. Opera Lafayette recently completed its 20th-anniversary season, which include performances of Rameau's *Les Fêtes de l'Hymen et de l'Amour, ou Les Dieux d'Égypte*; *A Wink at the Past: Chamber Music by Handel and Bach*; and Grétry's *L'Épreuve Villageoise*. At the invitation of Château de Versailles Spectacles, Opera Lafayette made its international debut at the Opéra Royal in February 2012 with the modern world premiere of Monsigny's *Le Roi et le fermier*. Opera Lafayette returned to Versailles for five sold-out performances of Mozart's *Così fan tutte* and Philidor's *Les Femmes Vengées* in January and February of 2014. Opera Lafayette's discography on the Naxos label has expanded to 11 releases, including Gluck's *Orphée et Euridice* (2005), Sacchini's *Edipe à Colone* (2006), Rameau Operatic Arias (2007), Lully's *Armide* (2008), Rebel and Francœur's *Zélinde, roi des Sylphes* (2009), Monsigny's *Le Déserteur* (2010), Philidor's *Sancho Pança* (2011) Grétry's *Le Magnifique* (2012), Monsigny's *Le Roi et le fermier* and Félicien David's *Lalla Roukh* (2014), and Philidor's *Les Femmes Vengées* (2015). Opera Lafayette's next release will be a recording of Grétry's *L'Épreuve Villageoise*.



Ryan Brown is the founder, conductor, and artistic director of Opera Lafayette. Through his work with Opera Lafayette, Mr. Brown has gained an international reputation for his interpretations of

French opera and for his role in the revival of significant works from the 18th and 19th centuries. Mr. Brown's repertoire and discography of 11 recordings for Naxos include operas by well-known 18th-century composers (Gluck and Rameau) as well as

rediscoveries of their contemporaries (Sacchini and Rebel/Francœur), works which exemplify traditions established in the 17th century (Lully and Charpentier), and those which point the way toward the music of the 19th century (Monsigny and Grétry). He was most recently and widely lauded for the modern premiere and recording of Félicien David's 1862 *Lalla Roukh*, a seminal work of musical Orientalism. His frequent performances of Italian works by Haydn, Mozart, Paisiello, and Cimarosa have also met with great acclaim. Mr. Brown was raised in a musical family in California and performed extensively as a violinist and chamber musician before turning his attentions to conducting. His teachers included Dorothy DeLay and Gustav Meier. In 2014 Mr. Brown returned to the Opéra Royal in Versailles, leading Opera Lafayette in Philidor's *Les Femmes Vengées* and Mozart's *Così fan tutte*. In 2015 he conducted Vivaldi's *Catone in Utica* at the Glimmerglass Festival. Mr. Brown is a recipient of La Médaille d'Or du Rayonnement Culturel from La Renaissance Française.



On the concert stage as well as in opera, **Thomas Michael Allen** has established a reputation for his exceptional vocalism and vivid portrayals of a wide range of lyric tenor roles.

His repertoire includes operas by Monteverdi and haute-contre roles of the French baroque, as well as leading roles in the operas of Mozart and recent works of composers such as Hans Werner Henze and Philip Glass. After earning a degree in English literature at Davidson College, he received a master's degree in voice from the Manhattan School of Music in New York. Highlights from past seasons include Calisis in *Les Boréades* in Lyon and Zurich; Athamas in *Semele* in Zurich and Beijing; the Demon in Hans Werner Henze's *L'Upupa* at the Opéra de Lyon and in Tokyo and Dresden; the Painter in Berg's *Lulu* in Athens; Arnalta/Mercurio in Monteverdi's *L'incoronazione di Poppea* in Paris (Champs-Élysées), Berlin (Staatsoper), and Brussels; Belmonte in Mozart's *Die*

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Entführung aus dem Serail in Göttingen; Almaviva in *The Barber of Seville* in Berlin (Komische Oper); and Purcell's *The Fairy Queen* in Rennes. Mr. Allen appears alongside Cecilia Bartoli on the recently released Decca DVD of Handel's *Semele* from the Zurich Opera. *Gramophone* described his performance as Dante on the Chandos DVD of the world premiere of Jacob ter Veldhuis's *Paradiso* as "stunning." He can be heard on numerous CD recordings, most recently on Purcell *Divine Hymns* with Les Arts Florissants (EMI-Virgin Classics), and his first solo CD, *Mendelssohn Bartholdy: Songs with and without words*.



In repertoire encompassing Handel's *Giulio Cesare in Egitto* to Jonathan Dove's *Flight and beyond*, countertenor **John Holiday's** expressive and richly beautiful voice has made him an increasingly sought after artist, possessing a "vocal instrument that threatens to equal the name artists in his range." (*Herald Times*) Recently, he received third prize at Plácido Domingo's Operalia Competition held in Los Angeles, California. In the 2014–15 season Mr. Holiday debuted at the Los Angeles Opera in Barrie Kosky's acclaimed production of Purcell's *Dido and Aeneas* as the Sorceress and returned to the Saint Paul Chamber Orchestra in a program of Baroque arias and Handel's *Messiah*, as well as Baroque programs with Ars Lyrica and Mercury Baroque. He also debuted at the Glimmerglass Festival in Vivaldi's *Catone in Utica* and sang in the world premiere of the Huang Ruo's *Paradise Interrupted* at the Spoleto Festival USA during the summer of 2015. He also joined the roster of the Metropolitan Opera to cover Nireno in *Giulio Cesare* in David McVicar's new production and reprised his roles in Philip Glass' *Galileo Galilei* at Cincinnati Opera. In addition to the classical repertoire, Mr. Holiday excels in jazz music having opened for Grammy Award winner Jason Mraz in concert.

He is a graduate of the Meadows School of the Arts at Southern Methodist University, where he earned his bachelor of music in voice performance and completed his master of music degree from the University of Cincinnati-College Conservatory of Music in the spring of 2012.



Mezzo-soprano **Anna Reinhold** continues her ambitious artistic career in the 2015–16 season, following an American tour with Les Arts Florissants, her recordings for WDR, her German debuts at the Kiel Opera (*Atys*), and her portrayal of Cavalli's Elena at Angers-Nantes Opera, Rennes Opera, in the Aix-en-Provence Festival production. She sings Marzia (*Catone in Utica*) with Opera Lafayette in Washington and New York, then takes on the role of Isabella (*L'italiana in Algeri*) at the Tourcoing Atelier lyrique, while continuing her partnerships with Capella Mediterranea, Folies françaises, La Symphonie du marais, and the lutenist Timas Dunford in the wonderful recital *Labirinto d'Amore* and its warmly praised recording. After graduating from Conservatoire National Supérieur de Musique de Paris and University of Vienna, she made her stage debut in *Didon* by Purcell, followed by appearances as the Forester's wife in Janáček's *The Cunning Little Vixen* in Reims and Liège, as Cherubino in *Le nozze di Figaro*, the Prince in *Cendrillon* by Massenet, Lisetta in *Il mondo della luna* by Haydn, and Léonore in *Le Carnaval de Venise* by Campra. Ms. Reinhold's repertoire also contains contemporary music: she created the title role in Emmanuel Normand's opera *Phèdre-Tragédie Lyrique*, under the direction of Olivier Holt, especially composed for her. Her latest recordings contain a program of arias for five singers with Les Arts Florissants and one recording dedicated to Cavalli with the Ensemble Cappella Mediterranea. Since 2013, she has taught at the Institute for Politics in Paris in the context of an artist workshop.

Meet the Artists



Hailed by the *Los Angeles Times* as a singer who “can release roulades of coloratura with a shimmering sound,” rising Canadian mezzo-soprano **Julia Dawson** enjoys increasing exposure both on the opera stage and in the concert hall. In the 2015–16 season she will join Oper Frankfurt as a studio member in addition to making her debut with Boston Youth Symphony starring in Rossini’s *Cenerentola* as Angelina. She will also make her Opera Lafayette debut as Emilia in Vivaldi’s *Catone in Utica*. Highlights of the 2014–15 season include her debut as Siébel in Gounod’s *Faust* at the Academy of Vocal Arts and Emilia (cover) in Vivaldi’s *Cato in Utica* as a young artist with the Glimmerglass Festival. Additional operatic highlights include Johanna in *Sweeney Todd* at Aspen Music Festival under the baton of Robert Spano, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, and Frédéric (cover) in *Mignon* at the Music Academy of the West; Sesto in *La clemenza di Tito* and Dorabella in *Così fan tutte* with Oberlin Opera Theater; and Cherubino in *Le nozze di Figaro* with Opera-in-Italy. A 2015 George London Award Competition winner, Ms. Dawson also received first place in the district division of the 2014 Metropolitan Opera National Council Auditions. She holds a bachelor of music degree from Oberlin Conservatory and a master of music degree from Rice University’s Shepherd School of Music. She recently completed studies at the Academy of Vocal Arts in Philadelphia, earning a performance certificate.



Declared by the *New York Times* as an artist with “beautiful, well-supported tone and compelling expression,” and defined as having an “exceptionally clear tone with vocal flexibility” (*Cleveland Plain Dealer*), American countertenor **Eric Jurenas** is quickly making a name for himself in both the opera and concert scene. He has worked with several groups as a featured artist, including the Santa Fe Opera, Glimmerglass Festival, Opera

Philadelphia, Wolf Trap Opera, Michigan Opera Theatre, Juilliard 415, the Dayton Philharmonic, Winnipeg Symphony Orchestra, American Bach Soloists, Colorado Bach Ensemble, Burlington Choral Society, Baldwin Wallace Bach Festival, and the Bel Canto Chorus of Milwaukee, among others. Highlights of the 2015–16 season include performances with the Wiener Staatsoper (Eötvös’s *Three Sisters*), Berlin Komische Oper (Ayles’ *Peter Pan*), Opera Lafayette (Vivaldi’s *Catone in Utica*), Colorado Bach Ensemble (Bach’s *Christmas Oratorio*), American Bach Soloists (works of Bach), and Concerto Brabant Netherlands (Handel’s *Messiah*). An avid competitor around the country and the world, Eric has received awards from several vocal competitions, including a prestigious award from The Sullivan Foundation, The International Competition’s-Hertogenbosch, first place in the Hal Leonard Online Vocal Competition, Dayton Opera Guild Competition, Kentucky Bach Choir Competition, and the Bel Canto Chorus of Milwaukee Competition. He is a proud recipient of a Novick Career Advancement Grant. He received his masters degree from The Juilliard School and his bachelors from the College-Conservatory of Music (CCM) at the University of Cincinnati. He is a student of Dr. Robert White Jr., William McGraw, and George Gibson.



Possessed of keen musical intelligence and a vocal range from high lyric mezzo-soprano to soprano, **Marguerite Krull** is at home performing music from the Baroque to the brand new. She created the role of Peggy in the Carolina Chamber Music Festival premiere of Paul Crabtree’s *Ghost Train*. This season, she appears with Opera Lafayette in Vivaldi’s oft-forgotten masterpiece *Catone in Utica* in the role of Arbace and with Mark Morris Dance Group in their Midwestern spring tour of Purcell’s *Dido and Aeneas*. Ms. Krull’s career highlights include a last-minute engagement with La Monnaie in Brussels in the title role in Rossini’s *Elisabetta, regina d’Inghilterra*, which she also sang in her debut at Argentina’s Teatro Colón; a return to the

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Teatro Colón in Bogotá, Colombia as Donna Elvira in *Don Giovanni*; and a performance, with *Tempesta di Mare*, of Handel's *Tra le Fiamme*, which *The Philadelphia Inquirer* called "especially superb." Her Despina in Mozart's *Così fan tutte* for Washington National Opera was marked by a "masterful blend of cynicism and frivolity," according to the *Washington Post*; her Child in the National Symphony's semi-staged production of *L'enfant et les sortilèges*—a role she also performed to great acclaim with the New York City Opera—conveyed "all the sulky body language of a spoiled kid" (*The Baltimore Sun*); and her Sesto in Handel's *Giulio Cesare* at the Washington National Opera was "fully limned into a convincingly adolescent spark plug, bubbling with Oedipal desires and steeled to the purpose of revenge" (Philip Kennicott, *The Washington Post*).



Michael Leopold holds both an undergraduate degree in music and a master's degree in historical plucked instruments from American universities as well as a degree in lute and theorbo from L'Istituto di

Musica Antica of the Accademia Internazionale della Musica in Milan, Italy. Originally from Northern California, he continues to reside in Milan and has performed both as a soloist and as an accompanist throughout Europe, Australia, Japan, Chile, Mexico, and the United States. Mr. Leopold has played with a number of leading Italian early music groups, including Concerto Italiano, La Risonanza, La Venexiana, and La Pietà de' Turchini, as well as several American period-instrument ensembles. He has also collaborated with several orchestras and opera companies, including Orchestra Verdi di Milano, Opera Australia, San Francisco Opera, Barcelona Opera, Los Angeles Opera, Houston Grand Opera, Washington National Opera, Glimmerglass Opera, Chicago Opera Theater, Gulbenkian Música, and Portland Opera. He can be heard in recordings on the Stradivarius, Glossa, Naïve, and Naxos labels.



Harpsichordist **Andrew Appel**, artistic director of the Four Nations Ensemble, performs throughout Europe and the United States as soloist in many festivals including Italy's Spoleto Festival, New York's

Mostly Mozart Festival, and the Redwoods Festival. As recitalist, Mr. Appel has performed at Carnegie and Avery Fisher Halls in New York, as well as halls from the Music Academy of the West to the Smithsonian in Washington, D.C. He serves as harpsichordist for Opera Lafayette and has toured with several European chamber orchestras. Mr. Appel has participated in discussions on education and chamber music programming at conferences of Chamber Music America, the Association of Performing Arts Presenters, and the New York State Council on the Arts. He currently serves as president of the Board of Trustees of Chamber Music America. He has been regularly praised for pre-concert talks that contextualize the music and open areas of discovery for the audience. First-prize winner of the Erwin Bodkey Competition in Boston, he holds an international soloist degree from the Royal Conservatory in Antwerp, where he worked with Kenneth Gilbert, and a doctorate from the Juilliard School under Albert Fuller. There, he has taught harpsichord and music history. Mr. Appel has also taught harpsichord, chamber music, music history, and humanities courses at Moravian College, Princeton University, and New York Polytech, now a division of NYU.



Loretta O'Sullivan is "an agile, eloquent player" (*The New York Times*), performing extensively on baroque, classical, and modern cello. As a member of the Four Nations

Ensemble, she has appeared on the Great Performers series at Lincoln Center, and at the Kennedy Center, Metropolitan Museum of Art, Merkin Concert Hall, and New York Historical Society, as well as at the Mostly Mozart Festival, Festival of Arts and Ideas at Yale University,

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and Tema Culturais in Brazil. With the Haydn Baryton Trio and the Classical Quartet, she toured throughout Europe, and recorded with Dorian, Titanic, and Harmonia Mundi. Ms. O'Sullivan has played continuo cello for many ensembles including Opera Lafayette, Florida Grand Opera, the New York Collegium, Aston Magna, American Bach Soloists, the Bach Choir of Bethlehem, the Grand Tour, Artek, and the Washington Bach Consort. She frequently plays with the Orchestra of St. Luke's. Her performances for solo cello in recent years include the Bach Suites, her transcription of Heinrich Biber's *Passacaglia*, Gabrielli's *Ricercar*, Benjamin Britten's Third Suite, and "Junction of Tranquility and Fervor" with the Paul Taylor 2 Dance Company. In collaboration with Larry Lipkis, she gave a pre-concert lecture for Yo-Yo Ma's performance of the Bach Suites in Bethlehem, Pennsylvania, and has given master classes at Brooklyn College and the University of Iowa. She has coached performance practice at Rutgers University, and assisted in preparing Baroque cellists for a 2009 master class with William Christie at the Juilliard School of Music.



Tazewell Thompson, acclaimed director of theater and opera, has directed numerous productions in theaters across the country, including many world and American premieres.

His international opera credits in such cities as Milan, Madrid, Paris, Tokyo, Vancouver, New York, Los Angeles, Boston, San Francisco, and others include *Death in Venice*, *Dialogues of the Carmelites*, *Norma*, *Patience*, *The Tender Land*, *Street Scene*, *A Midsummer Night's Dream*, *Don Giovanni*, *The Second Hurricane*, *Margaret Garner*, *View From The Bridge*, *Carmen*, and *The Pearl Fishers*. His New York City Opera production of *Porgy and Bess*, broadcast on *Live From Lincoln Center*, received Emmy nominations for Best Director and Best Classical Production. Most recently, he directed Kurt Weill's *Lost in the Stars* for Cape Town Opera and Glimmerglass Festival. His play *Constant Star* has had 14

national productions winning a record nine Barrymore Awards, five NAACP Awards, and three Carbonell Awards. His play *Mary T. & Lizzy K.* is the recipient of the Edgerton Foundation New American Play Award. He recently directed *Caucasian Chalk Circle* for Tisch School of the Arts/NYU Grad and the Philip Glass/Christopher Hampton opera *Appomattox* for Washington National Opera. He will next direct his Cape Town Opera/Glimmerglass Opera production of Kurt Weill's *Lost in the Stars* for WNO.



Amith A. Chandrasher (*Lighting Design*) selected credits include *La bohème* (Atlanta Opera), *Fidelis* (Public), *Ping Pong* (Public), *Ike at Night* (UTR/Public), *Stoop Stories* (Weston Playhouse), *Carnival Kids* (Lesser America), *The Woodsman* (Oberon Ensemble), *Platonov* (The Kitchen/Jay Scheib), *The Hatmaker's Wife* (Playwrights Realm), *L'elisir d'amore* (The Curtis Institute), *The Drawer Boy* (Soho Playhouse), *Baal* (Hoi Polloi), *Rough Sketch* (59e59), and *Festenmacher* (Robert Woodruff/NYU Tisch). He has premiered work with such choreographers as Alexander Ekman, Aszure Barton, Kate Weare, Benoit Swan-Pouffer, Cedar Lake Contemporary Ballet, Rennie Harris Pure Movement, and The National Dance Co. of Wales.



Sara Jean Tosetti (*Costume Consultant*) is originally from Paris, France. Operas include *Cato in Utica* (Glimmerglass Festival), *As One* (BAM premiere), *Radamisto* (Juilliard), *Golden Days* (Hyundai Theatre, South Korea), *Barber of Seville* (Central City Opera), and *Orpheus in the Underworld* (CCO). Off-Broadway work includes *'Tis Pity She's A Whore* (Red Bull Theatre @ the Duke), *Loot* (Lucille Lortel), *The Maids* (St. Clemens), *Manuscript* (Daryl Roth), and *The Exonerated* (Culture Project & Film); Her regional work includes *His Girl Friday*, *Romance In Hard Times*, *See How*

Meet the Artists

They Run (Barrington Stage Company), *Dancing Lessons* (Hartford), *Winter's Tale* (Idaho Shakespeare), *The Rivals*, *Richard III* and *The Tempest* (Hudson Valley Shakespeare Festival). Film/television includes Budweiser Olympics commercial, Levi's "America" campaign, and *The Peter Cooper Story* (PBS).

Also: the Metropolitan Opera, Lyric Opera of Chicago, Roundabout Theatre, Pasadena Playhouse, and Cesar's Palace. She received her MFA in design for stage & film from NYU Tisch School of the Arts, and has received an Outstanding Achievement Award as well as a Princess Grace Award.

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